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Know your local vote?

Don't succumb to the isolation of the "Drew bubble": meet the Madison candidates

LYNN OLANOFF
ASSISTANT NEWS EDITOR

When a group of voters consists of half of the population, as women do, candidates tend to pay attention to them. Presidential candidates have specific plans aimed at women. Presidential candidates also have specific plans aimed at senior citizens, even though they make up a smaller portion of the country.

However, in Madison, N.J., the candidates for the Town Council Borough are not focusing their campaigns around the town's two college populations, which total 7,611. The students are a significant part of the town's population, which had only 9,449 registered voters in 1999, out of approximately 15,000 citizens.

This election, there are two seats available in the town council and three candidates running for them. Madison is traditionally a republican town, and the republicans have two candidates: Incumbent Mary-Anna Holden and W. Gregory James, while the democrats' sole candidate running is George Hayman.

The campaign coverage in the local newspapers, such as *The Madison Eagle*, does not mention the candidates' stance on issues concerning students from Drew or Fairleigh Dickinson University-Madison. *The Daily Record* also profiled the candidates on Oct. 19, and did not mention either university in the article.

Hayman is the only candidate to campaign at Drew. He spoke yesterday at a talk on the environment sponsored by the College Democrats. Because he feels the school is self-enclosed and it is hard for the "town and gown" to mix, he doesn't have any specific plans regarding the school. Things don't stay open late in the town, Hayman said, so students tend to stay on campus.

"The town is not focused on Drew because Drew is doing really well," Hayman said. "But I would pay more attention to the students."

Hayman said that Madison is a "family Republican town" and that the university tends to be more liberal. By campaigning at the school, Hayman felt he could appeal to the more liberal voters in town.

Hayman does feel that it's also Drew's responsibility to strengthen the relationship between the school and Madison. "Drew should try to get the town involved in their activities,"

Hayman said. "It's hard to know what you are all thinking."

As a town councilwoman, Holden works with the University on the town's planning board. The board collaborates with Drew on issues including conservation of the forest and the environmental future of the campus. Holden believes that the campus should keep its forest. "I want to keep the character of the campus the same. It's a significant part of the town," Holden said.

Holden suggested that holding a council meeting outside of the municipal building could get Drew more involved in Madison politics. "Perhaps we could bring the meeting to Drew," she said.

Holden has met with President Kean to discuss transportation into town for the students. According to Holden, the council is working on a trolley or van service that would transport people from Drew and FDU to downtown Madison.

This service would also help to solve the problem of parking in town. According to Holden, when the New Jersey Transit Midtown Direct train came to Madison three years ago, the town became a popular place to live and parking became a problem.

Both candidates knew of Drew's parking problems, but they said

SEE ELECTION, PAGE 2

Last of the leaves



PHOTOS BY CAROLINE CARDAROPPE

The tree-covered Drew campus, ablaze with color for the past few weeks, was a carpet of fallen leaves (top) as the cold weather set in. In contrast, the path to Seminary Hall (bottom) was elegantly sheltered by the leafless oak trees.

Bush/Gore: Inheriting the family business

An inside look at the parents who shaped the candidates

ALBERT BOZULIC
NEWS WRITER

As Election Day quickly approaches, voters might realize that they are not only electing a president, but also an heir to a family throne. Kevin Walsh said in a 1999 *U.S. News* article that "Al Gore was raised to go into the family business: political life and public service." His father, the late Sen. Albert Gore, Sr. (D-TN), "was a member of a [sic] old Southern family with distinguished members if not substantial wealth."

However, it was Washington and not Tennessee that influenced the younger Gore's upbringing. According to the article, his father "took pains to make sure that no

one mistook him for a down-home hillbilly." Unlike many American children who grew up playing Nintendo and watching *Sesame Street*, young Gore "lived in the Fairfax Hotel, attended St. Albans private school, and was immersed in his father's world of powerful public officials."

George W. Bush can be described in a similar manner, Walsh says, "he tried to follow in his father's footsteps, attending Andover and Yale, and becoming a military pilot and an oilman." Evan Thomas wrote in a July 30

SEE FAMILY, PAGE 2



HTTP://BUSHLIBRARY.TAMU.EDU

Were the Bush boys, George W. and Jeb (shown fishing with their father, President Bush) born for the White House?

Do international sweatshops work humans as if they are machines?

SANDRA YOSHIDA
STAFF WRITER

On Oct. 24, Jeff Ballinger gave a lecture on the conditions in sweatshops, titled "Asian Workers' Fight for Rights: The Connection Between Sweatshops and You." Ballinger is the founder and director of "Press for Change," a political lobbying and educational organization which campaigns for equal civil rights for transsexual and transgender people in the United Kingdom. He also created and helps maintain his Web site www.nikeworkers.org, which provides updated information on working conditions in Nike's sweatshops in Indonesia. Profes-

sor of Anthropology Leedom Lefferts — whose department helped sponsor the lecture — explained why Ballinger works on two seemingly unrelated issues: "[Ballinger] found [working conditions in Indonesia] to be so depressing ... he shifted to working on constitutional law in Turkey, which is his right hand. But out of his left hand, he keeps trying to make us aware of worker's rights in the developing world."

When asked what sparked his interest in sweatshops, Ballinger said that it began with "a research project ... in Indonesia. ... We were just trying to see who was being cheated out of minimum wage." He became especially interested when 50 percent of the factories were indeed paying less than the minimum wage, and they were contradicted

SEE NIKE, PAGE 3

This week in *The Acorn* ...

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Weather

Tonight: Partly cloudy, 62/41.

Saturday:

Showers, 63/35

Sunday: Partly cloudy, 52/31

Monday: Mostly cloudy, 56/34

Tuesday: Mostly cloudy, 59/38

NEWS BRIEFS

Alternative medicine lecture

Dr. Peter Flaum will speak on "Health Care Versus Disease Treatment: Their Differences and Social and Political Implications." Flaum is one of the nation's leading chiropractors and is director of "HealthOne Center," an innovative interdisciplinary practice. The talk will be Tuesday from 4:15 to 6:15 p.m. in Brothers College 117. The talk is part of the Drew Scholars' Seminar on Alternative Medicine.

Movie rentals

The Student Government Association movie rental service, featuring 250 titles, starts today. Movies can be rented from the UC Desk for one night with a donation of one dollar. Students must leave their video rental service ID card at the desk. Hall senators distributed the cards to students' rooms earlier this week. They also must have their Drew ID when renting.

Student concert

Tomorrow the Drew Summer Music Student Showcase will hold a concert in Brothers College Chapel at 8 p.m. The group will perform music by Schubert, Handel, Schumann, and many others. The concert is free to the Drew community with a valid ID.

Election event

Election Watch 2000 starts at 7:30 p.m. on Tuesday and will be held in University Center 107. The event is co-sponsored by the Political Science Department and the John H. Ewing Center for Public Affairs and Public Service. There will be multiple TV monitors, internet connections, political trivia contests, and food.

African speaker

KUUMBA is sponsoring speaker Mark Mathabane, author of *Kaffir Boy*. Mathabane will speak on Thursday at 8:30 p.m. in UC 107. The talk is the main event during African Emphasis Weekend, which runs from Nov. 8-12.

Two Cents

The Acorn wants to know what you think.



"I think that mudslinging in campaigning reinforces an already negative view that many Americans have about government and politics, as well as fosters voter apathy."
— Cathy Lomauro, junior



"It really doesn't affect me that much because I ignore it like all of the other commercials. I just listen to what they have to say in the debates."
— Jill Knichel, senior



"It can be incredibly annoying and distracting and the extent that it happens is just childish."
— Mike Salvias, senior



"It doesn't put either opponent in a good light. It just decreases the chances for either one to get my vote."
— Amy Robbins, senior



"Negative campaigning is detrimental to both the candidates and the public because ads often exaggerate the issues and manipulate public opinion."
— Katherine Girard, sophomore

INTERVIEWS AND PHOTOGRAPHS
BY SARAH MARCHITTO

"I don't see it as mudslinging. It's more of the media's interpretation of the candidates' views on issues, and sometimes those issues are negative towards one's opponent. It doesn't change my vote at all because when I look at the issues, or anyone else takes an active look at the issues, the difference is clear: that George Bush is not prepared to be the leader of anything."
— Jason Cassese, senior



"I think it's wrong. It only makes them look worse. They are stooping down to a lower level to make themselves look good."
— Antonia Altomare, sophomore

ELECTION

FROM PAGE 1

that parking is a problem for everyone in Madison.

The town used to offer parking for Drew students at the municipal building, but the spots are no longer reserved for students.

When Mayor John Dunne spoke at Drew last November, he said the spots were taken away because Drew students weren't interested in them.

If elected, Hayman would consider building a parking garage in Madison to deal with the parking problem. "The trouble with Madison is that it is filled up," Hayman said.

"We would have to study it carefully and decide where to put [a parking garage]."

Another problem both the town and the universities are facing is affordable housing.

Madison's average house estimate is \$393,705, and most professors and graduate students can not afford to live in town.

Hayman said the town needs to work on creating medium-level income houses that professors and students could afford.

He also suggested that Drew might have to build some more of their own affordable housing, such as Copper Beech complex.

Holden said the town gives out rental and public assistance to professors and graduate students.

She said she doesn't know enough about housing in town to say whether she would increase this assistance. "Affordable housing is a problem for everyone. We can't single out a single group," Holden said.

James did not return *The Acorn's* calls, so he could not comment on his plans for the universities.

Are you really bored?
The Acorn is looking
for News writers.
Contact us at
acorn@drew.edu.

FAMILY

FROM PAGE 1

article at MSNBC.com that the young Bush was "even more braggadocio than his father and grandfather."

Prescott Bush, his grandfather and former senator, was described as a "tall and formidable Wall Street investment banker who usually preferred to be formal and reserved."

However, college years of Bush and Gore were not always as reserved, as an April 3 *U.S. News* article by Roger Simon reveals.

According to Simon, "Bush largely partied his way through Yale—in four years, he never got an A."

Surprisingly, however, "Gore's grades in his sophomore year at Harvard were lower than Bush's during any semester he spent at Yale."

This was the year Gore spent shooting pool, watching television, eating hamburgers, and occasionally smoking marijuana," according to Simon.

Can the younger Bush live up to his father's noble service in World

War II, when the younger is known for not fulfilling his required duty in the National Guard?

According to a July 9 *Newsweek* article by Michael Isikoff, while Bush was assigned National Guard duty in the state of Alabama, his commanding officer doesn't remember "ever seeing the guy."

Even the Bush campaign itself "has been unable to locate any former officers who remember encountering Bush." The candidate himself has admitted that he, "I can't remember what I did."

As written by Thomas, described himself as part of "the tragedy of too-perfect children who bury their messy inner selves in a desperate attempt to please their too-demanding parents."

His mother Pauline Gore, for example, believed that he should not marry Tipper because she "was not from a socially prominent family."

After Election Day this November, though, both Gore and Bush will have to face the fact that, in their parents' eyes, one of them is ultimately the President and the other is the loser.

NIKE

FROM PAGE 1

by well-known companies including Nike. Ballinger's goal is to increase awareness of working conditions in Nike sweatshops in Indonesia. Since 1987, Ballinger has spent 10 years in Indonesia, and directly researched the working conditions in the country with some of the worst sweatshops in the world, but he and students from the United Students Against Sweatshops tried to visit the Nike factories. USAS is a student international movement made up of over 100 colleges and universities from the United States and Canada. Students of this organization aim to reduce the amount of sweatshop labor by demanding that their universities only sell apparel made under "decent working conditions."

Ballinger explains that it is difficult to get a glimpse of the workers inside: "We weren't on the premises for more than two minutes before a Taiwanese manager chased us down." He repeatedly noted that workers have no breaks, they have forced overtime, and they have no access to free trade union organizations. In addition, the buildings are surrounded by armed guards, barbed wire and gates, to ensure that working conditions are kept hidden.

In his lecture, Ballinger addressed problems with the dwindling amount of information available on working conditions behind each product, especially in *Consumer Reports*. "Consumer Reports did khakis about 14 months ago. Everything you wanted to know about khakis ... seven belt loops, six pockets, three pockets ... everything you wanted to know about khakis ... except how they were made." The Federal Trade Commission requires companies to provide a "country of origin label," which informs the consumer of the location of production. Many corporations fail to meet these standards, especially for clothing sold over the internet. Ironically, in the new internet age, we seem to have less access to background information.

Prior to the lecture, Lefferts discussed Ballinger's article, "How the Military Enforces Global Capitalism: Nike's Armies," in his anthropology classes. He also showed a powerful video, *Something to Hide*, produced by USAS in 1999. The video reveals actual footage of factory workers in San Salvador, where there are 70,000 workers in 225 factories. Members of USAS interviewed women from the Doall factories, where apparel for Liz Claiborne is produced.

Female workers told the story of their experience, and many were fired after they were found revealing the working conditions. If workers reveal too much information, they are "blacklisted." Once a worker is placed on a blacklist, their lives are constantly threatened by guards from the factory they used to work for. Sonia Beatriz, 23, a worker at the Doall factory, describes the harsh conditions there: "Work begins at 10 minutes to seven. If you are late, they take away half an hour from your pay. We have no breaks, and we return home at seven at night." Beatriz reminds the viewers that "we are humans. We are not machines."

Together, anti-sweatshop organizations and consumers have made much progress. In 1987, the minimum wage in Indonesia was 86 cents, less than the amount required to support "the minimum physical need of an adult," according to Ballinger. Nike was paying "illegal training wages," wages even lower than the minimum wage. Finally, in 1995, Ballinger and his organization managed to increase the workers' wages to minimum wage. Their most effective approach was to pressure the Indonesian government with "ridicule and scorn" about the unfair minimum wage. The Indonesian government then forced Nike to triple their wages to \$2.70 in 1997. Unfortunately, Ballinger's and his organization's years of work seem to be in vain, since the Asian financial crisis forced a crash in the minimum wage below where it was in 1987. In January 1998, consumers also organized a "sneaker giveaway," where they collected Nike sneakers and sent them back to the corporations that manufactured them. They made the message clear to Nike: "keep your shoes till you clean up your act."

How can we as consumers help the anti-sweatshop movement? Avoiding clothes made by sweatshops is difficult, since the information on tags is vague. However, Ballinger suggested using the internet as a "virtual picket line," by using internet technology to send a message to the e-commerce sector that sweatshop use is not acceptable. Boycotting is no longer an option, since most clothes are either sold in malls, which are private property, or through catalogues.

College students are also uniting against sweatshops and forcing corporations such as Nike to improve factory conditions. In the spring of 1999, students established the Worker Rights Consortium. The organization consists of 60 universities and colleges which have pledged to donate a portion of apparel earnings to fund

research on sweatshops. This includes profit made from selling apparel bearing their school name. Drew also sells apparel, but not for profit.

When the Worker's Rights Consortium first tried to obtain the locations of sweatshops, the corporations claimed that they could not provide this information, due to "competition." Today, however, students have the locations of hundreds of existing factories. With this basic but vital information, they can now target specific companies.

Professor of Economics Dorene Isenberg raised the concern that Ballinger makes it seem as if consumers have few options, and that they have little power over corporations. Ballinger said, "I hope I haven't left that impression." He re-emphasized the power of organization, and explained his next project, to start a program similar to USAS, which would also consist of college students. If you are interested in joining the program, you can contact him at his Web site, www.nikeworkers.org. USAS can be reached at (202) NO-SWEAT, or you can e-mail them at www.asm.wisc.edu/usas.

After Ballinger is finished with Nike, he plans to target the large toy corporation Mattel. However, since Nike itself is an enormous task, he is still focusing on the same ten Nike factories in Indonesia.

Blaze after dark



LAURA MAXFIELD

Spectators at the soccer game Wednesday night noticed flames near Seminary Hall. The brush fire, which Drew Public Safety is attributing to a discarded lit cigarette, was extinguished by a Public Safety officer.

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President Kean's next open office hour will take place on Friday, Nov. 10 at 10:30 a.m. in his office on the second floor of Mead Hall.

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Being on guard online

LINDSAY BERNSTEIN
OPINIONS WRITER

Many students spend entire days talking on AOL Instant Messenger. It's a fast, inexpensive, and easy way to communicate with and meet other people, but for many, this casual talk is much more dangerous than we realize. We may think that the dangers of the Internet only affect younger children, yet people our age are spending several hours a day surfing the Web and talking in chat rooms.

The Internet is a completely unique world with its own environment and computer jargon: TTYL (talk to you later), BRB (be right back), What's ^? (What's up?), a/s/l? (age/sex/location?), G2G (got to go), BF (boyfriend), GF (girlfriend) crowd the screen.

This offers users a sort of common language. If you can speak the language, you're in the "Internet club." This is a method to make Internet life more systematic. We are constantly trying to fit in and conform to the norms, and the Internet provides us with this perfect domain. Is this stripping us of our individuality? We have resorted to typing words on a flat, unemotional screen!

Have we lost all our ability to interact with others in a normal environment? Many say that the Internet is helping people become more social and less afraid to open up, but in fact it's doing just the opposite. We are becoming more secluded from the outside world. We hibernate in our room at our computer screen for hours on end and type. Is this a healthy way to form relationships?

Some of the most important aspects of a relationship are the physical ways in which we interact. We shake someone's hand, we hug them, we hold hands, yet none of this can be done when we're just typing words. The words are practically meaningless because they lack emotion.

An exclamation mark or bold print is about the closest thing we get to putting expression into what we say. No matter who you are, where you are from, or how old you are, the Internet is open to you. It's a wall to hide behind, and for those who are shy, it is a way to open up and say what's on their minds without feeling uncomfortable or nervous.

Why are we so willing to open up and tell someone about ourselves? We think that just because we are on the other side of a computer we are not really giving away personal information, but everything we tell someone is information that is making us more and more vulnerable. What I find even more disturbing is that people often even form a "profile" about themselves, which goes into even more detail about their personal lives. Once a profile is created, it is open to all users. Access is universal. Would we go up to a stranger and tell them our interests, when we were born, or the town we live in? Then why should we feel so comfortable telling someone this online?

One commercial attempts to mock this ability of the Internet to help us create a false image of ourselves. The company is advertising digital cameras for the computer. You use it to take a photograph of yourself which then appears on the screen. The image can then be altered to enhance or change your appearance. The man in the commercial takes his picture and makes himself look like a body builder. The commercial gets a lot of laughs and probably makes its product more appealing, but it's ironic because it's really saying that we try to trick the people we are writing to. It's all about deceit and lying!

The bottom line is that we are typing ourselves into trouble. The Internet is an addictive force. We hear horror stories about people

arranging meetings over the Internet and then being raped or kidnapped. Why do we continue to put ourselves out in this brutal and dangerous atmosphere?

Although we are more informed than ever about the dangers of the Internet, there is still no way to completely protect ourselves. The Internet is a way to create this false image of someone we would like to be. People lie about their age, appearance, and practically whatever else they want to lie about. After all, we have no way of actually knowing this person at all, or knowing if they're telling us the truth.

The Internet can be a wonderful tool, but we need to be much more cautious and find something more useful to do with our time, like picking up the phone and calling our friends!

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Other People's Opinions

"Youth is a blunder; manhood a struggle; old Age a regret."

— Benjamin Disraeli

"Drunkenness is nothing but voluntary madness."

— Seneca

"Common looking people are the best in the world: That is the reason the Lord makes so many of them."

— Abraham Lincoln

"I dislike arguments of any kind. They are always vulgar, and often convincing."

— Oscar Wilde

"There is only one difference between a madman and me. I am not mad."

— Salvador Dali

"Comedy is tragedy that happens to other people."

— Angela Carter

"The only thing necessary for the triumph of evil is for good men to do nothing."

— Edmund Burke

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ENTERTAINMENT

Powerful *Fiddler* goes through the roof

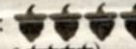
Theater
Review  KATHLEEN
BRENNAN
STAFF WRITER

FIDDLER ON THE ROOF

Drew University Dramatic Society

Book by:
Joseph Stein
Music by:
Sheldon Harnick
Lyrics by:
Jerry Bock
Directed by:
Joe Patenaude
Starring:

Nikkole Narissa Baksh,
Ben Bartolone, Emily Dove
Bazewicz, Melissa Beth Casciano,
Joshua Cashman, Jared R. Eberlein,
David Galperin, Bryan Gardner,
David Rob Goodman, Madeline
Hartman, Robert J. Kraemer, Emilia
LaPenta, David Choi Lee, Marta V.
Montgomery, Dan Pacheco,
Brendan Padgett, Emma Patenaude,
Lizz Rantze, Raelyn M. Richards,
Scott Tyler Richenaker, Jason
Rogers, Robert S. Scherzer, Annie
Schmidt, Rachel Simon-Bierenbaum,
Chris Starr, Esther Yun, Charles
Zeleny

Rating: 
(out of 5 stars)

When I first entered Playwright's Theater of New Jersey to see the Drew University Dramatic Society's production of *Fiddler on the Roof*, I was amazed that a musical of this scale was going to be compacted into a little black box. The clean, spare lines of the set — the clean, spare lines of the set — faculty member Jim Bazewicz — contained nothing more than a few movable boxes, an onstage and offstage door, and a half-moon of black plywood that barely concealed the live Klezmer band already entertaining the audience — one of the best musical ideas for this play I've ever seen.

As I tried to fit the *Fiddler* I was used to — sprawling and overstuffed with scenery and extras — into this abbreviated space, I realized the great potential of this particular theater and set design. This was intimate musical theater — a new idea to me, and one that director and faculty member Joe Patenaude undeniably succeeded in, capturing the emotional essence of a musical often lost in overproduction. It is fantastic.

Intimacy is appropriate for *Fiddler on the Roof*, a story of family adapted from Sholem Aleichem's collected stories, *Tevye's Daughters*, set in turn of the century Russia — one of the most dangerous times in Russian history for its Jewish population. As massacres and nascent socialist agitation begin to threaten the peace of small farming villages like *Fiddler*'s Anatevka, Tevye (freshman Robert S. Scherzer), a milkman, faces the challenges of being a husband to his independent-minded wife, Golde (senior Madeline Hartman), as well as a papa to five daughters who must eventually marry into a home of their own: Tzeitel (sophomore Marta V. Montgomery), Hodel (sophomore Esther Yun), Chava (sophomore Raelyn M. Richards), Shprintze (Emilia LaPenta) and Bielke (Emma Patenaude).

Anxious to help with this task are the matchmaker Yente (freshman Rachel Simon-Bierenbaum) and the village butcher Lazar Wolf (sophomore Joshua Cashman), who wishes to marry Tzeitel. The young men who challenge Yente's matches include the village tailor Motel (freshman Jason Rogers), a revolutionary from Kiev named Perchik (junior Ben Bartolone), and Fyedka (sophomore David Rob Goodman), a Russian soldier who grapples with the anti-Semitic orders he is issued by the truly scary Constable (Bryan Gardner, CLA '00).

Scherzer is a proper Tevye — a big-hearted teddy bear who struggles with work and family. He is often tender and very funny, and connects with the audience immediately. Scherzer fills the theater with his personality but never overpowers the other characters. His Tevye is both star and complement to the rest of the production. At times Scherzer is so endearing that it's easy to forget

how angry he should be as the world he's always known begins to fall apart around him.

The most anger he seems to show, interestingly, is toward God, in a monologue that sets the tone for the second act. However, he can no more fault God than he can fault the independence of his daughters. It seems Scherzer's Tevye is simply too tired to be strict. He is accustomed to being trod upon by circumstance, as shown by the fatigued way he takes off his shoes as he sings "If I Were a Rich Man" (revealing a worn-through sock, a nice detail), only to put them back on to dance as his house blooms with riches in his imagination. This is the essential dichotomy of the character — wry awareness of how life treats him combined with his love for the intangible wealth that is his family. Scherzer embodies Tevye and never alienates the audience.

Equally impressive is Hartman as Golde, who masters a very hard role — Golde must be engaging without crossing the line into henpecking. Thankfully, the closest Hartman comes to this is exasperation, revealing how hard it is to scratch out a living with her poor husband. The relationship established between Tevye and Golde is one built on practicality, but nicely sweetened by moments like "Do You Love Me?", a song which balances the aggravations of everyday marriage with an idea as "crazy" as love.

Montgomery and Rogers also establish a good interaction as the betrothed childhood friends, Tzeitel and Motel. Their relationship becomes a pleasant relief to the show's increasing seriousness. Montgomery is almost maternally as Tevye's oldest daughter, while still youthfully following her own way, sidestepping Yente's designs and marrying the man she loves. One



JACOB STULTS
The women of DUDS' *Fiddler on the Roof* work their way through the problems of marriage, political discontent, poverty, and love.

of her best scenes is during "Matchmaker," where she ruthlessly makes fun of Yente to scare her younger sisters away from the idea of marriage.

As Motel, Rogers is bumbling and skittish, but visibly transforms (as he leaps into the air — very funny) once Tevye approves of the engagement. His childish friendship with Tzeitel still lingers in their newfound love, but the tenor of this relationship has changed, as is evident in "Miracle of Miracles." This is one of the score's weakest songs, but is thankfully rescued by Rogers' animated performance.

The battle of wits between Hodel and Perchik (a character filled by Bartolone with great socialist insolence) is especially touching as it softens into love, as is the subversive relationship between Chava and Fyedka. Goodman especially gives a wonderfully subtle performance as a soldier caught between protocol and love.

Simon-Bierenbaum's Yente is surprisingly toned down from her usual over-the-top character. This Yente is immediately likeable, which forces the audience to try and find fault with her in later scenes, such as when she confiscates a letter addressed to Hodel. Given the overall positive tone of the show, a sharp-tongued Yente would be out of place, as would a mean Lazar Wolf. Lazar's interaction with Tevye is one of my favorite parts of the production — he's a good-natured contemporary of Tevye's instead of just a hindrance to Tzeitel's happiness. As a bastion of local tradition, he's left with Yente on the outskirts of Tzeitel's wedding, watching in horror the intergender dancing which takes place.

Fiddler on the Roof is naturally a showcase for stellar voices. Two of the most notable belong to Yun

and freshman Brendan Padgett, who plays Sasha, a Russian soldier with an incredible tenor voice. Yun's interpretation of "Far From the Home I Love" is filled with the longing and conviction of the hardest choice of Hodel's life. Her soprano resounds in the silence of the theater as she sits with Tevye, who tries to understand why she must leave her home.

The only questionable scene was "The Dream." This is mainly due to the theater's size. It might have worked better in a larger space with the ability to incorporate more theatrical effects. However, remarks I overheard during intermission proved the audience liked it, especially the use of the strobe light. Golde's grandmother Tzeitel (junior Nikki Baksh) is the scene's primary asset.

The lighting in this show is excellent, thanks to junior Emily Tonn. Projected images of paintings by Marc Chagall occasionally fill the stage when the rest of the theater is blackened. This is a wonderful homage to a painter who, like the characters, re-interpreted his Russian Jewish culture into something entirely new, and helped inspire the musical itself through his art.

DUDS does *Fiddler on the Roof* justice. The strong connections between the characters and their home, their God, their traditions, and themselves are the stellar attraction, set off by an energetic cast who obviously had fun putting the show together and bringing it to life. This sense of fun permeated the show without causing it to lose its gravity. In addition, this production is truly intimate — the audience is invited into the inner workings of a small, close-knit town and its inhabitants. Under Patenaude's direction, *Fiddler on the Roof* is what it should be: human.



JACOB STULTS
KEEPING WITH "TRADITION": *Fiddler* combines originality with structure.

THIS WEEK in Entertainment

• Too bad the script for *Lost Souls* wasn't lost in the mail,
Page 8



• Can you solve the word jumble?
Page 10

• President Clinton signs a bill making it illegal to wear blue shirts with black pants — the Fashion Police rejoice,
Page 13

MOVIES

\$6.50 w/ Drew ID

Morristown:
(292-0606)

- *Almost Famous*
- *Bedazzled*
- *Book of Shadows: Blair Witch 2*
- *Charlie's Angels*
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- *The Little Vampire*
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- *Meet the Parents*
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- *Remember the Titans*

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- *Charlie's Angels*
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- *Lucky Numbers*
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"Bagger Vance"

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• On Monday in the Kirby Theatre at 8 p.m., see legendary Shakespearean actor Tony Church in his one man show, "Give 'em a Bit of Magic."

• This weekend at The Other End: See Dark Circle of Despair tonight at midnight, Matt McMahon performs acoustic guitar tomorrow night at 10, and Sunday is Poetry Night.

• Not much happening this weekend. Go off campus and find something else to do. That's your problem.

Poorly written *Lost Souls* loses its way

Movie
Review



JENNIFER
ICKLAN
ENTERTAINMENT
WRITER

Lost Souls

Thriller, Rated R

Directed by:

Janusz Kaminski

Starring:

Ben Chaplin
Philip Baker Hall
John Hurt
Elias Koteas
Winona Ryder

Released:

Friday, Oct. 13

Rating: (out of)

Is it just me or does every single movie released lately have a horrible ending? I am so frustrated with seeing movies that have great potential but then take a dive and bomb miserably, leaving the viewer with a vague, ill-defined ending and a waste of a valuable \$8.50.

Now, you may disagree with me, but the last movies I have seen that had even a decent ending have been *American Beauty*, *Magnolia*, and *American Psycho*. The sad part is all of these movies are already out on DVD and video, which has left nothing in theaters recently to really strike a chord with an audience.

Since the whole Y2K craze, there have been numerous movies about Satan rising from the underworld to rape and pillage and destroy us all, blah, blah, blah. How were we to take *End of Days* seriously with Kindergarten Cop Arnold Schwarzenegger saving us from turmoil and little men with pitchforks? In *Stigmata*, a rough-and-tough hairdresser played by Patricia Arquette gets down and dirty with the prince of darkness. And do I even have to mention *The Ninth Gate* or *Little Nicky*?

Every Satan flick that has come out recently lacks any sort of gripping plot. Every month there is a new movie that just seems to be the same repetitive nonsense. It is like that song you used to sing as a child to annoy everyone: "This is the story that never ends,

yes it goes on and on my friends!"

Now on to *Lost Souls*. Even from the opening credits, the oddness of the producer's name sticks out like a sore thumb — Meg Ryan? Now why is this all-American, girl-next-door sweetheart attracted to the exorcizing of demons?

The plot follows Maya Larkin, (Winona Ryder), who once was possessed by Satan and had to undergo an exorcism. She, along with her priest buddies Father Lareaux (John Hurt) and John Townsend (Elias Koteas), perform an unsuccessful exorcism on the insane and incapacitated Henry Birdson (John Deihl).

Self-proclaimed detective Larkin cracks the code to Birdson's cryptic writings, only to reveal that the smooth talking, gorgeous writer Peter Kelson (Ben Chaplin) is scheduled to become the Antichrist on his 33rd birthday. For the rest of the movie, Larkin must convince Kelson — a raving atheist — of his inevitable fate.

These talented actors — namely Chaplin and Ryder — are metaphorically stuck in a box, thanks to their uninvolved and predictable characters. This is due in part to first-time director Janusz Kaminski's lack of engaging the audience in the story. Chaplin, a virtual newcomer to the screen, made his last big film appearance in *The Truth About Cats and Dogs* back in 1996. In *Lost Souls*, he shows his skills at being a dramatic actor, and has the potential for success with much better-written characters in the future.

The movie cuts from one storyline to the next, never fully getting to the point. Although there are several times in *Lost Souls* where a little scare may make you shudder, there is nothing that will keep you up at night calling out for your mommy. Pierce Gardner, who wrote the screenplay, seems to have read somewhere that numerous references to the Bible and other religious notions somehow makes for a more intelligent and thoughtful script. Give me a break.

The fact that the soon-to-be Satan drives around in a Range Rover, his only extreme powers throughout the movie being a dev-



IS THAT SATAN LOOKING AT ME IN THAT MIRROR? Winona Ryder stares in horror at her reflection in the deeply flawed "Satan movie" *Lost Souls* — how can she save Ben Chaplin if she can't even be sure of herself?

ilish grin and a sparkle in his eyes, makes you want to give him a hug, feel sorry for the poor guy, and call him Lucifer, the Happy Spawn of the Underworld. The actual devil is an oddly passive force in *Lost Souls*. He never shows a

strong, dominating presence, which leaves you quite disappointed, to say the least.

At one point, the movie seems to start to pick up, and falsely leads you to hope for a twist. But you are eventually left with noth-

The skinny on cinema sex

BRENT ENGLAR
ENTERTAINMENT EDITOR

I think there is way too much sex in the movies. Not for the reasons you may think, however. In this article, I will not talk about the plight of innocent young children, nor the exploitation of women, men, or anybody else whose physical attractiveness is the main cause of their lucrative career. I will not deny that such arguments against unnecessary sex — and violence, for that matter — in the media have a certain plausibility. At the moment, however, my concerns lie elsewhere.

I am currently interested in matters of aesthetics. To put it simply, I am bored to death by movie sex scenes, fed up with the preliminary flirting that leads to sex scenes, and unbelievably sick of morning-after bedside conversations. The great director Martin Scorsese has said that he tries to avoid filming sex scenes as much as possible, because they bring a film's narrative to a screeching halt. I think he is absolutely correct.

It is extremely rare to find a cinematic lovemaking session that actually moves the plot along or

enhances characterization in the slightest degree. More often than not, a great deal of forward momentum is irretrievably lost, as dialogue and action are sacrificed so that the next hit single can play on the soundtrack. This is all too frequently the case in romantic comedies, whose plots are typically formulaic anyway. As a result, the romantic comedy lives or dies through the quirkiness of its cast; sex scenes, however, add no quirkiness.

My standard reaction when watching a good romantic comedy goes something like this. I find myself charmed by the characters — usually the burgeoning lovers, and nearly always the supporting cast — and begin to root for the central relationship. My affinity for the characters stems from their conversations, their goofy behavior, their bizarre lifestyles — essentially, from everything that makes the movie in question stand out from the thousands of other boy-meets-girl movies in existence.

Unfortunately, the film invariably reaches a point at which it becomes obvious that everything is merely leading up to The Big Night. I find myself silently pleading, "Don't have sex, it's so boring! Talk, fight, go out with your zany friends, anything! Just don't spend the next few minutes performing the cinematic equivalent of dead air!" That is what the sex scene represents — dead air. Nothing can happen when the characters aren't talking or interacting, and I for one don't consider sex interacting, at least not in the movies. A film ultimately gets its unique tone from its scenic variety, and as I said before, every sex scene feels the same.

The magic moment always seems to be followed by the morning-after conversation. This deals the crushing blow, because it makes obvious the fact that we're watching movie stars. Perfect hair, perfect make-up, perfect lighting — the worst example in this category has to be *Notting Hill*. Hugh Grant wakes up next to Julia Roberts, who promptly whines about how men are always disappointed the next morning when they discover a real person exists behind the movie star facade. She says this while

ing to go on. This is evident in the scene where Peter and Maya encounter the truth of Peter's birth in the black mass being held at his priest-uncle's church. The corny catch-phrase, "They had their 2000 years, now it's our turn," turns this suspenseful moment into a major letdown.

For all of you out there that are still curious to go see *Lost Souls*, I will not ruin the ending for you. However, I nearly laughed myself silly at the outrageous lack of seriousness and undramatic conclusion. Did they not preview this giggler in front of an audience before releasing it out to the public?

In my opinion, I say that your time would be better spent if you stuck to classic horror films such as *The Exorcism* or *The Shining*. My last request goes out to the studios and actors: "Please boycott these stupid, recycled, and outlandish Satan movies sometime this millennium!"

looking radiant enough to pose for the cover of *Cosmopolitan*.

Not only are we watching movie stars, for that matter; we're watching movie stars with nudity clauses in their contracts, thus explaining the careful placement of the bedsheets. Morning-after scenes always have an air of absurdity. Here are two people who have just seen each other in all their naked glory, and suddenly they're too shy not to cover up?

Sex scenes in general contain elements of hypocrisy. In order to preserve the desired rating, the filmmakers always seem to fade out immediately before any sex actually happens. If they are so worried about capturing the sexual act itself, why is the implication necessary either? If sex is crucial to the plot, then it should be in the movie. If the sex itself can be cut, the implication can usually be cut as well.

This last point brings out the main problem I have with sex scenes — they always seem to be purely incidental. It is as though the filmmakers cannot conceive of two people getting to know one another without first jumping into bed. The characters must be shown passing the erotic threshold; only then can the business of creating drama proceed.

This is not to say, of course, that unnecessary sexual situations do not in fact occur. Nor do I wish to imply that a movie could not intelligently focus on such situations. The trouble is that most films simply have nothing whatsoever to do with sex. It is there in the background as one more thing the characters can do together, but the actual development of their relationship occurs at other times.

I suppose at this point I cannot avoid betraying my own prejudices. I readily admit that part of my negative reaction to sex scenes stems from my resenting the implication that sex can just happen without any real emotional consequences. That said, I also believe a case can be made that sex scenes by and large have very little aesthetic value. It seems to me that the majority of them could be cut with no damage whatsoever to their respective films. Quite the contrary: The films would significantly improve.

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Oh, where have all the horror movies gone?

MATT LAZORWITZ
ASSISTANT ENTERTAINMENT EDITOR

When was the last time you were scared by a movie? And I don't mean a little nervous, or disturbed. I mean knock-your-socks-off, screaming-out-loud scared. For me, it's been a long time, and I bet there are a lot of horror movie fans out there who agree with me.

Horror movies have changed in the past 20 years — that goes without saying. The genre that produced such classic films as the Boris Karloff *Frankenstein* and the Bela Lugosi *Dracula* now puts out gory slasher films and self-parody. By our standards those movies don't scare us, but for their time they were scary enough to make people run from the theatres.

This past weekend, the University Programming Board showed the original Alfred Hitchcock *Psycho*. That was a movie that left its audience with their jaws on the floor. People were horrified by the presentation of Hitchcock's vision. I don't think that there are any contemporary directors whose work



THREE VISIONS OF HORROR: *The Psycho House* (l) and *The Exorcist's* (r) famous exorcism contrasted to the self-conscious parody of *Scary Movie* (c). When the films are compared with one another, they seem to come from two different — yet oddly related — traditions of horror film.

constantly terrify their audience, in the way Hitchcock's did.

In a book I read on the horror genre, the author divided the genre into three categories: terror, horror, and revulsion. Terror is fear of the unknown, the unseen. Horror is fear of the seen. Revulsion isn't so much fear as pure disgust at what's put on the screen. Due to "decency" standards, the early Hollywood films were in the first two categories. They inspired fear like a book, by making the imagination work.

Since the advent of *Friday the 13th* and other "slasher" films, the horror film has gone more and more towards revulsion than any-

thing else. Movies meant to scare you these days are more likely to turn your stomach. Monsters have been replaced by a man (or some semblance of one) chasing teenagers with a knife. There are no more real monsters, just the ones created by our own minds.

The fact that horror films are diminishing in power comes out in the actual parodies, and the horror films that are parodies of horror films in themselves. Films like this summer's *Scary Movie* is a simple parody, more in that genre than the horror one. But the mega-popular *Scream* series is as much parody as horror film. In these films, the "rules" of the horror film are laughed at and then reinforced. There is no fear in a movie where the rules are flat out established and laughed at by the characters on screen.

A notable exception to the recent trend in horror films is *The Blair Witch Project*. This was pure terror, fear of the thing in the woods, a thing that is never seen on screen. Even with all of its problems — which is an entirely different article — *The Blair Witch Project* this was a horror film in the early tradition.

Unfortunately, judging by the

look of the commercials, the new sequel is falling into the traps of the modern horror film, which seems a real shame.

I'm not saying that studios don't try. Films like *End of Days* and *Lost Souls* attempt to scare their audiences, but there seems to be something missing. We have become jaded to monsters, devils, and demons. It takes more to frighten us these days.

In this modern world, the films that cause fear are the ones that haunt our conscience or our sense of society. Films like *Saving Private Ryan*, with its realistic battle scenes and violence, or *Fight Club*, with its disturbing look at modern manhood, put more fear in viewers than anything that would be classified as a scary movie. These films make the audience think about the world around them, and that scares us more than anything else. This is not the fear that the horror movie once inspired, but more a feeling of disquietude.

Thrillers like the movie *Psycho* are still being produced, but they have taken on a more psychological edge. *The Silence of the Lambs* and *Misery* are two recent examples of the type of film that

seems to inspire real fear. There are films where the fear comes from exploring the mind of the killer, and knowing what his motivations are.

After all this, the question remains: Can the horror movie be salvaged as an art form? Will we ever see another classic monster movie? I can't really answer that. Scary or not, horror movies aren't going away — they have actually become a lucrative genre. Maybe we should start demanding a little more scare for our buck.

Mixed Nuts



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of trade-off, Leto will appear in Diaz's upcoming *Charlie's Angels*, where she kicks his ass 15 times — one for each of the millions he cost her.

- The green eyed monster has a new name, and it's Jared Leto. Cameron Diaz's beau told her that she couldn't act in a movie because it would involve a nude scene with her ex-boyfriend Matt Dillon. She agreed to not do the film, turning down \$1.5 million in the process. As a kind

- It looks like fatherhood has made Arnold Schwarzenegger a kinder, gentler action star. He recently challenged filmmakers to be more careful with showing violence on the screen, stating that he wouldn't want his own kids watching the kind of violent movies made today. And we can see how this new philosophy has helped his career. After such excellent films as *Batman and Robin* and *End of Days*, Arnold is widely viewed as a much more intelligent and mature actor. With *Terminator 3* currently in development, I'm sure we can count on the Terminator rescuing kittens from trees and helping little old ladies across the street.



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boyfriend. Not be caught without a good comeback, Liz kidnapped Collins's grandmother and let her evil twin loose on the set — or maybe that's just what I saw on *As the World Turns* yesterday.

- Catfight! The war of words between Liz Taylor and Joan Collins continues. During the filming of their new movie, *Those Old Brides* (typecasting, anyone?), Collins has been bragging to her fellow star about her trim figure and her very young, straight-from-the-cradle

- Hold on there, ladies, stop your drooling. I realize that Jonathan Lipnicki — seen here posing for his driver's license — is prime hunk material, but the *Jerry Maguire* star is leaving the babe-magnet market for Leo and the Backstreet Boys (hmm, if only Leo and the Boys would form one giant band, it would be twice as easy to hate them!). Lipnicki has no intention of melting teenage hearts: "I've heard when girls meet 'N Sync ... they throw up on them and faint. I wouldn't want to get thrown up on." Lipnicki failed to mention the dreaded cootie factor, but I think it's implicit.



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BY GARRY TRUDEAU

This week's

JUMBLE O' WORDS

RYTID _ O _ _ _
NHAIVS _ _ _ _ _ O _
UCOCYP _ O _ _ _ _
AERMUTA _ O _ _ _ _
NROACR _ _ _ O _ _
CBRMAEA _ _ _ _ _ O
IDOUPM _ _ _ _ _ O

Now unscramble the circled (or "ovalled," or whatever) letters to find this week's

Big Exciting Mystery Thingie:

With a few days left until the election, there seems to be only one sane option left:

Cryptoquote

Try to decipher the quote below by figuring out what each letter stands for.

PIL ZJLT CJX EDJXLWX FJG MDJH KJRL.
AGX KJRL, XJ TJHL LVXLCX, EDJXLWXT
FJG MDJH PIL. — QLPCCCL HJDLPG

Last week's quote: You got to be very careful if you don't know where you're going, because you might not get there. — Yogi Berra

Last week's jumble went a little somethin' like this:

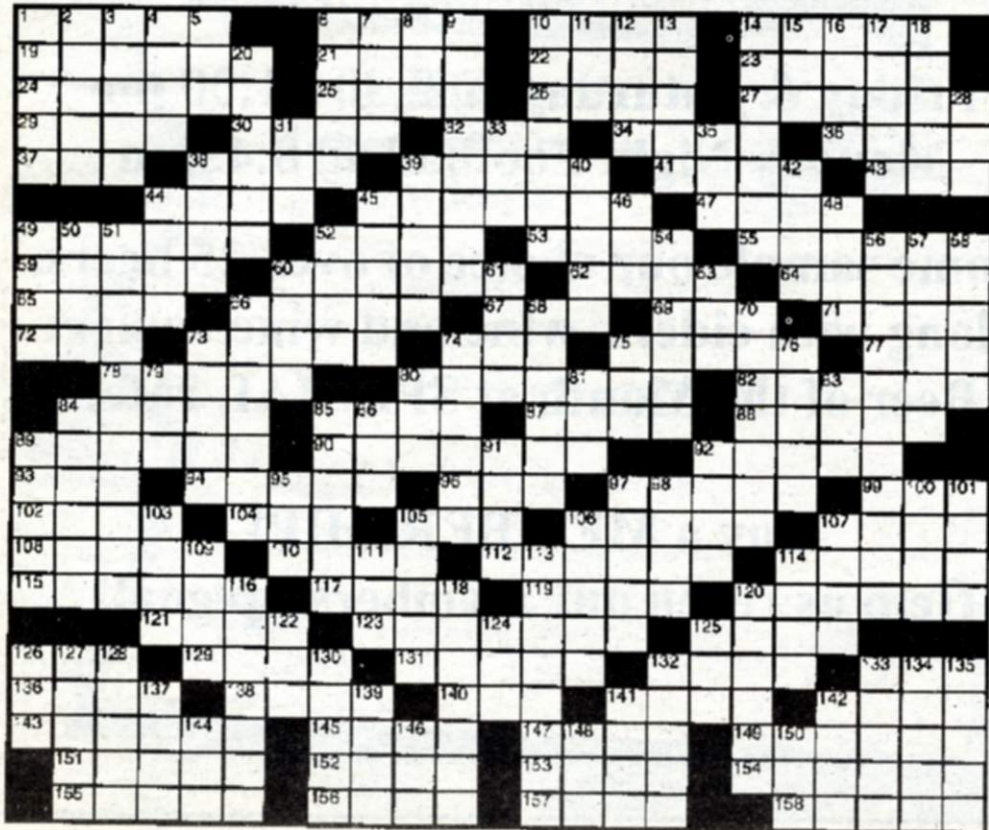
SHOTG was GHOST
LUWRSA was WALRUS
FNOFDE was OFFEND
KCAJCRA was CARJACK
BZIMOE was ZOMBIE
SORMNET was MONSTER
ELTIBA was ALBEIT

And screaming freaks aren't found only at Hoyt parties, but also on HALLOWEEN.

Last week's answers:



THIS WEEK'S
CROSSWORD



ACROSS

- 1 The Devil
6 Leave (a job)
10 Rake
14 Atlantic City game
19 Approached
21 — Major
22 Nobleman
23 Seraglio
24 Printing typos
25 Eager
26 Effort
27 Lure into
29 Detroit player
30 Create
32 Actress MacGraw
34 Ear part
36 Raines or Fitzgerald
37 Allow
38 Use a beeper
39 Move smoothly

- 41 Electric unit
43 Shade tree
44 Comics possum
45 Adage
47 Angel's instrument
49 Site
52 Crazy as a —
53 Devoid of light
55 Donkey's bray
59 Came about
60 Optical illusion
62 Uttered
64 Swedish money unit
65 In the know about
66 Bridge expert
67 Actress Caldwell
69 Twitch
71 "Once — a time"
72 In place
73 Removed (type)
74 Hockey's Bobby —
75 Purloin

- 77 Baked dessert
78 Swedish island
80 Treeless expanse
82 In back of
84 Nocturnal sound
85 Soprano Ponselle
87 Deserve
88 Representative
89 Disposition
90 Ridiculous
92 Deliver
93 Lennon's love
94 Actress Geena —
96 Hood's weapon
97 Icy rain
99 Quarterback Namath
102 Sightseeing trip
104 — Vegas
105 Small barrel
106 Palm off
107 Kind
108 Bandleader Shaw
110 Mona —
112 Brunch dish
114 Actor Hawke
115 City in Pakistan
117 Ointment
119 Roman poet
120 Program
121 Federal agt.
123 Laughed at
125 Tie
126 Jewel
129 Region
131 Consumer advocate
132 Red stone
133 Holiday: suff.
136 Skater's jump
138 Bright sign
140 Apiece
141 Indefinite amount
142 Actor Randall
143 Sense of taste
145 Judge's garment
147 "Moby Dick" hunter
149 Actress Gless
151 Clark's partner
152 Eye drop
153 Bathroom flooring
154 Salad ingredient
155 Doctrine
156 Associate

- 157 German river
158 — down: mellowed

DOWN

- 1 Fishhook attachment
2 Eagle's nest
3 Fortune-teller's card
4 Irish islands
5 Mesh fabric
6 Tremor
7 Impulse
8 Equal: pref.
9 Follow behind
10 Dwelt
11 Cereal grain
12 Russian river
13 Arm joint
14 Jungle cat
15 Was a candidate
16 Comedian Johnson
17 Hostess Mesta
18 Little
20 Injure
28 Tennis pro Shriver
31 In the past
33 Actress Ullmann
35 Scrooge's word
38 Warsaw native
39 Sound of pain
40 Wipe out
42 Laborious journey
44 El —, Texas
45 — over: studied
46 Bikini top
48 South American country
49 Vietnam's neighbor
50 French river
51 Water moccasin
52 Italian money
54 Young cat
56 Rice-peas-bacon dish
57 Rub with oil
58 Abated
60 Shape
61 Poet Pound
63 Gambler's cube
66 Eisenhower's rank
68 The East
70 Nightclub
73 Took a chance
74 Breakfast fruit
75 Knight's title
76 On the level
79 Trim (off)
80 Greek letter
81 "Norma —"
83 Rooster's mate
84 Spanish married woman
85 Dried grape
86 CIA's predecessor
89 Sum
91 "Othello" villain
92 Excelling all others
95 Actor Kilmer
97 Not hollow
98 Fibbed
100 Toward the mouth
101 Sicilian volcano
103 Public disturbance
105 Actress Black
106 Flu symptom
107 Boil slowly
109 Author Bombeck
111 Unhappy
113 Middle-of-the-road
114 Old exclamation
116 Serious
118 Window covering
120 Capture
122 Society-page word
124 Food fish
125 Water barrier
126 Mountain pass
127 Praise highly
128 Free-for-all
130 Main artery
132 On the wagon
133 Actress Erin —
134 Make — of: write down
135 Church council
137 Suburbanite's pride
139 Christmas carol
141 Store event
142 — shanter
144 — the knot: marry
146 Dance: Fr.
148 Kept secret
150 Peppery

Hockey closes in on MAC champs

The Rangers defeated Wilkes University last Saturday to claim the MAC Championship

EMILY HOEFLINGER
SPORTS WRITER

The Drew women's field hockey team brought their season to a close on Saturday, with a big victory in the Middle Atlantic Conference Championships.

The team began their end-of-the-season road to victory at the University of Scranton with a 4-2 win. Next, they hosted Fairleigh Dickinson University - Madison, and defeated them in a 3-0 shutout.

The next two games proved to be learning experiences for the Rangers, despite their defeats. They hosted Kean University and lost to them 3-4 in overtime. In their

final regular season game, Drew traveled to Lebanon Valley College, where they lost a tough game, 1-5.

With a record of seven wins and 12 losses overall and three wins and two losses in the MAC, the Rangers were faced with the number two team, Wilkes University, in the championship round. Both teams came out fighting hard for the first 35 minutes. At the end of the first half, Wilkes led by one. The Rangers started the second half by pounding on Wilkes' goalie. Their efforts produced the tying goal. They scored once more soon after to gain the lead.

The final goal was put in by sophomore Casey Rogers, in the last minutes of the game. The Rangers ended their season at 8-12 overall.

The team says farewell to five fabulous seniors: Season Stuffle, Mandy Gehrig, Jen Cullen, Katrina Picariello, and Cortney Riley.

Soccer finishes second overall

The women's soccer team ties the University of Scranton to place second in the MACs

LINDSAY TOLTON
STAFF WRITER

If there was anyone left who had any doubts about the women's soccer team being capable of playing competitively against any opponent, those doubts were eliminated this past Saturday. Having lost to the University of Scranton earlier in the season, the women's soccer team was determined as they stepped onto Scranton's turf. Despite incredibly windy conditions, the Rangers rose to the occasion and forced the Royals to earn every opportunity they created.

With one game between themselves and the NCAA tournament the women's soccer team was ready to give it their all. This was evident as the game went into four 15-minute sudden death overtimes and then into penalty kicks. The game started slowly and pass session was shared equally by both teams; however, the pace soon picked up. Senior Megan Cordes generated some much-needed offense near the end of the first half with a few nicely placed crosses.

Co-captain and Senior Katie Woods owned the goal, making 28 saves throughout the game. Her performance earned her the title of conference player of the week for the second consecutive week and a conference writer remarked that Woods "single handedly" kept the Rangers in the game. The defense

also remained strong, shutting down Scranton and setting an authoritative tone for the rest of the Ranger team.

After ending the second half in a tie, the game moved into sudden death overtime. In the first overtime, Senior Jen Garwood brought a ball down the line and sent a brilliant cross to Junior Leah Pranis, whose shot was just wide of the left post. Scranton retaliated midway through the third overtime, when a free kick from the left top of the 18-yard box sailed over the wall and struck the crossbar. This was quickly cleared by the defense.

At the end of the fourth overtime the game was still tied and progressed into a shoot-out. Despite the valiant Ranger effort, victory eluded the women in this competition, as they lost 3-1 to Scranton. Officially, the game was recorded as a tie and both keepers were awarded shut-outs, but due to the goals during the shoot-out the University of Scranton moved on to the NCAA tournament.

Coach Christa Racine commented about the game: "I was really pleased with the amount of intensity and physical effort the team put forth against Scranton. It's a tough place to play and our performance just proves what a strong team we have."

Drew swimming faced rough losses against Kutztown and Montclair.

SUE BRENNAN
CO-EDITOR IN CHIEF

Drew swimming dove into its season with a series of tough losses against Kutztown University and a men's win against Montclair State University. Kutztown's men defeated the Drew men 108-82, while the women lost 112-85 at last Saturday's home meet.

Last Tuesday, the men fared better against Montclair, clinching a 109-63 win. The women's team, however, lost 111.5-93.5. "While we lost our first two meets, we swam really well for the beginning of the season," said junior Megan Hanson. "We swam against two teams that were faster than us, but we didn't just roll over and take it."

Hanson was a top finisher in both meets, placing first in the 200-yard individual medley and second in the 200-yard backstroke at the meet against Montclair, and second in the 200-yard butterfly and third in the 200-yard freestyle last Saturday against Kutztown. Sophomore Jin Yoon also scored well in both meets, securing first in the 200-yard freestyle and first in the 200-yard butterfly against Montclair.

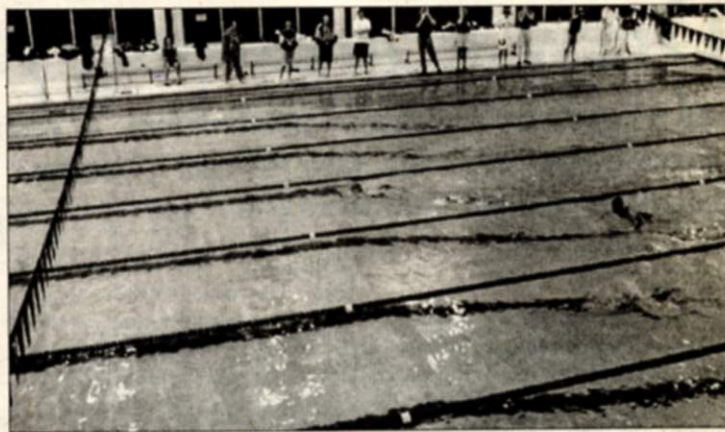
At Drew's meet against Kutztown, she also finished second in the 200-yard individual medley and second in the 200-yard backstroke.

Other place finishers at the Kutztown meet included senior captain Sarah Dannenfelser, who finished second in the 200-yard breaststroke, and third in the 1000-yard freestyle. Junior Emily Randall secured second place in the same race.

At the meet against Montclair, Dannenfelser finished first in the 200-yard breaststroke, sophomore Cara Frank placed second in the 50-yard freestyle and third in the 100-yard freestyle, and Cristina Martinez came in second in both the 200-yard individual medley and the 100-yard freestyle.

The 400-yard freestyle relay of freshman Lauren Nicoll, freshman Erin McNamara, senior captain Melissa Valade, and Martinez also took first place.

The men's team, according to sophomore Peter Klein, also swam



SUE BRENNAN

The Rangers hosted Montclair in a meet last Tuesday. They will travel to Albright College this weekend for a conference relay meet.

well against their opponents. "In both the Kutztown and Montclair meets, the men's team swam really well, especially for the beginning of the season" he said.

Top scorers for the men's team included freshman Brent Archer, who took first in the 200-yard individual medley and first in the 500-yard freestyle at last Tuesday's meet.

He also broke the 50-yard freestyle in 22.98 with a third place finish, and placed second in the 200-yard backstroke at the meet against Kutztown. At the Kutztown meet, fellow freshman Corey Bower took third in both the 200-yard freestyle and the 500-yard freestyle.

Sophomore Pete Klein placed third in the 200-yard individual medley, sophomore Ilya Lipin took third in the 200-yard butterfly, junior Matt Armstrong placed third in the 100-yard breaststroke, and junior Mike Migliori finished third in the 200-yard breaststroke.

The men secured several more top finishes against Montclair. In addition to Archer's sweep, Bower finished first in the 1000-yard freestyle and second in the 500-yard freestyle.

Klein took first in the 200-yard freestyle and second in the 200-

yard butterfly. Junior captain Greg Hickey placed first in the 200-yard butterfly and second in the 200-yard freestyle, and fellow junior Alex Roswenwald took first in the 200-yard breaststroke. Armstrong took first in the 100-yard freestyle, and also placed first in the 200-yard backstroke. Freshman Andrew Sallans finished second in the 50-yard freestyle, junior Lou Mustillo secured third in the 1000-yard freestyle, sophomore R.T. Blauvelt scored second in the 1000-yard freestyle.

Freshman Alex Halpern took third in the 200-yard backstroke, and freshmen Bower and Adam Schultz took second and third in the 500-yard freestyle.

The 400-yard medley relay of Lipin, Migliori, Hickey, and Armstrong, and the 400-yard freestyle relay of Archer, Sallans, Klein, and Armstrong both captured first.

Both teams will travel to Albright College for the Middle Atlantic Conference relay meet this Saturday. The team, according to Hanson, is ready for conference competition.

"We're looking forward to this meet, and making a big impact on the conference this early in the season," Hanson said.

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Which Drew men's soccer goalie has the highest saves percentage?
 a) Brian Lenzo
 b) Peter Boyer
 c) Justin Serpone
 (answers on page 11)

SPORTS

NOVEMBER 3, 2000
 Vol. LXXIII
 No. 8

Drew equestrian team takes on difficult horses

The Rangers are provided a different horse at each intercollegiate show and have the task of leading the animal through the course in an effort to score

BECCA DOWD
 STAFF WRITER

The streak of warm weather enjoyed by the equestrian team was broken this past Sunday by clouds and chilled winds. The poor weather brought with it a disappointing performance by the team. Despite many good rides and ribbons, the team finished in an uncharacteristic seventh place.

Freshman Emily Silman lead the team with a first place finish in her flat class, and second place in her fences class. This total of 12 points put her in a tie for the reserve high point rider of the show. Freshman Alexis Ramirez-Arnold won her maiden fences class.

Second place finishes came from sophomore Vanessa Thomas and freshman Beryl Ita in their respective intermediate and open flat classes. Nine of the fourteen ribbons earned by the Rangers were among the top three places.

Like any other sport, there are many factors which figure into a successful day of horse showing. Unlike the normal show circuit, where a rider practices and shows on their own horse, the intercolle-

giate circuit provides the show horse. The management of each intercollegiate show must provide the horses to be used during the day. Assignment of horses is done randomly. Most often, the rider has never ridden the horse before, and is in no way allowed to get used to the horse until she is in the show ring and is being judged. The idea is to find the most skilled rider who can instantly adjust their technique to ride any horse.

It is the coach's responsibility to predict which of their riders will win at a show. Not every rider's placing counts toward the team. The coach must pick one "point rider" from each division class. Only those eight predetermined riders' points will count toward the team total. If the coach picks the wrong riders, the team may not place well. The motivation for the rest of the riders is to serve as "point guards" and keep points away from other teams, and to earn points for their individual total. Intercollegiate riding is both a team and an individual sport.

Each rider must be able to ride a number of horses with different personalities and ways of moving.

Like people, horses have preferences of how they like to be dealt with, and they also have their share of bad days. The rider must discover their mount's personality as quickly as possible, and the ride accordingly. Sometimes riders draw an easy and cooperative horse. Sometimes they draw a horse that is more difficult to figure out and, on top of that, is having a bad day. Luck of the draw sometimes has a lot to do with the outcome of the show. One only hopes for a decent pick.

Another factor which must be considered is the weather. This weekend's show proved to be a challenge for all riders at the show. People move around when they are cold in order to stay warm, and so do horses. For the most part, the horses were feeling energetic in the wind, and wanted nothing more than to either buck or go incredibly fast, despite the commands of the riders.

Even on a good day, when the horse is cooperative and the weather is comfortable, a rider may come out with little success. Riding is an extremely subjective sport, relying on the judges' preferences for its outcome. If a rider doesn't have a quality which the judge is looking for, they may be overlooked in the placing.

This Saturday the equestrian



BECCA DOWD

Freshman Jessica Cerezo guides her assigned horse, Kingston, over a jump at the Briarwood Farm course last Sunday in Pennsylvania.

team will travel to Centenary College in Hackettstown, N.J. When questioned about last week's performance, sophomore co-captains Tamara Blutstein and Vanessa Thomas agreed, "We've learned

from mistakes we made last week, and we're staying positive. Saturday is a new day and a new beginning." The team as a whole is anticipating great success at the show this weekend.

Congratulations Men's Soccer Team



LAURA MAXFIELD

This past Wednesday at 7 p.m. on the turf, the men's soccer team won their MAC semifinal game against Fairleigh Dickinson University - Madison by one goal. This Saturday, Nov. 4 at 4 p.m., the Rangers will face rival Wilkes University for the MAC Championship title on their home turf.

Ranger of the Week Mandy Gehrig



Hometown: Bloomsburg, PA
 High School: Central Columbia

Senior co-captain Mandy Gehrig has been a great asset to the Ranger field hockey team. Playing left-back, she has served as an excellent offensive and defensive corner unit. In addition to her consistent game performance, Mandy provides great leadership skills on and off the field. She played in her final career game last Saturday, winning the MAC Championship title against Wilkes University.

This Week's Calendar

Home games in gray	Sat. 11/4	Sun. 11/5	Mon. 11/6	Tues. 11/7	Wed. 11/8	Thurs. 11/9
Men's Soccer	MAC Championship					
Equestrian		Centenary 8:30am				
Cross Country	ECAC TBA					
Swimming		Centenary Relay 11:30am TBA			Exhibition 6pm	

RANGERS STANDINGS

MEN'S SOCCER

MAC-Freedom League Standings*

	League	Overall
Drew	7 0 0	12 4 1
Wilkes	4 1 2	9 6 2
Scranton	4 2 1	8 8 1
FDU-M	3 3 1	6 11 1
Lycoming	2 4 1	5 13 1
Allentown	2 4 1	7 10 2
Del. Valley	2 5 0	4 13 0
Scranton	1 6 0	6 11 0

WOMEN'S SOCCER

MAC-Freedom League Standings*

	League	Overall
Scranton	7 0 0	16 3 1
Drew	6 1 0	12 8 1
Wilkes	4 3 1	10 9 1
Del. Valley	4 3 0	8 11 0
FDU-M	3 3 1	9 8 1
Allentown	1 5 1	9 8 1
Lycoming	2 5 0	3 14 0
King's	0 7 0	1 16 0

FIELD HOCKEY

MAC-Freedom League Standings*

	League	Overall
Drew	3 2 0	8 12 0
Wilkes	3 2 0	8 12 0
FDU-M	3 2 0	9 10 0
Scranton	2 3 0	10 9 0
Del. Valley	2 3 0	5 12 0
King's	2 3 0	12 6 0

CROSS COUNTRY

MAC-Freedom League Standings*

	Position	Points
Men	6/9	102
Women	8/9	143

* Standings as of 11/2

Swimming & Basketball
 Standings Coming Soon